

05

赤道三五、
東南亞文學論壇
讀本翻譯計畫

諾拉茲瑪阿布巴卡

作者 | 諾拉茲瑪阿布巴卡

Norazimah Abu Bakar

譯者 | 羅浩原、區秀詒

Norazi
mah

Abu
Bakar

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諾拉茲瑪阿布巴卡

著名的馬來詩歌創作者與朗誦家。1962 年出生於馬來西亞怡保，畢業於瑪拉工藝大學 (UiTM Shah Alam) 大眾傳播學系（公共關係組）。1990 年代初期，便投入文學創作。自馬來西亞皇家警察學院退休，詩作曾在諸多地方報紙與雜誌刊出。編輯多達 35 本詩集，並創作詩集《夜之紀年》（2014）與《天空、土地與大海》（2016）。

2013 年，諾拉茲瑪參與第 33 屆於馬來西亞怡保舉辦的世界詩人大會，詩作〈相思〉收錄在該屆世界詩人大會文集中，另有兩篇作品被翻譯成坦米爾

語，發行於印度金奈。2016 年，她榮獲國家圖書發展基金會潛力詩人獎，2017 年更獲頒大馬來世界文學協會獎勵女性作家之「施麗甘蒂獎」。她目前替馬來西亞全國作家聯盟協會（GAPENA）即將出版的幾本刊物擔任編輯，同時也撰寫及繪製童書《米拉洗澡了，虱子逃跑了》（2016）、《祖母的詩謠之書》（2017）。

Norazimah Abu Bakar



Norazimah Abu Bakar is born in Ipoh Malaysia in 1962. She holds a Bachelor of Arts degree in Mass Communication (Public Relations) from UiTM Shah Alam. She retired from Royal Malaysia Police College and started to involve in creative writing since early 90's. Her poems have been published in numerous local newspapers and magazines. She has produced a total of 35 anthologies of poetry, and is the author of *Melarik Malam* (Poems), ITBM / PENA (2014), *Langit, Bumi dan Lautan* ITBM / PENA (2016).

In 2013, she attended the 33rd World Congress of Poets in Ipoh Malaysia, and her poem 'The Yearning' was published in the

Anthology of The 33rd World Congress of Poets. Two of her poems were also translated to Tamil and published in Chennai, India. In 2016, she was awarded as Potential Poet by National Book Development Foundation and recently was awarded The Srikanth NUMERA Award 2017. Norazimah Abu Bakar currently acts as editor and coordinator for several publications to be published under GAPENA. She is also the writer and illustrator of children's book's including *Mira Bersih, Kutu Lari* (Gapeniaga, 2016), *Buku uiPsi Nenda, Tomo Daichi* (2017) and *Kisah Anak Rusa, Tomo Daichi* (2017).

作品年表 PUBLISHED WORKS CHRONOLOGY

- 2005** *Puisi Ratib 1000 Syair (Sajak)* | 詩歌選
- 2013** *The 33rd World Congress of Poets* | 英詩選
- 2014** 《夜之紀年》*Melarik Malam (Sajak)* | 詩歌集
Bisikan 8 (Sajak) | 詩歌選
Segugus Pasrah Buatmu MH370 (Sajak) | 詩歌選
Risalah Melayu Nun Serumpun (Puisi) | 詩歌選
Srikandi Numera (Sajak) | 詩歌選
Bahtera (Sajak) | 詩歌選
Kinjang (Sajak) | 詩歌選
- 2015** *The Eternal Storm (Puisi)* | 詩歌集
Puisi Pangkor 5 (Sajak) | 詩歌選
- 2016** 《天空、土地與大海》*Langit, Bumi, & Lautan (Sajak)* | 詩選
《米拉洗澡了，虱子逃跑了》*Mira Bersih, Kutu Lari* | 故事繪本
Istiqamah Bahasa (Sajak) | 詩歌選
Mahabbah Bahasa (Sajak) | 詩歌選
Teratai Dan Bunga Raya (Sajak) | 詩歌選
Cakar Nanar (Sajak) | 詩歌選
Bagan Dato Bandar Di Tepi Muara (Sajak) | 詩歌選
Sungai Siput (Sajak) | 詩歌選
Ipoh Bandaraya (Sajak) | 詩歌選
Gerik Bandar Di Tepi Hutan (Sajak) | 詩歌選
Taiping Bandar Tua Perak (Sajak) | 詩歌選
Pangkor Pekan Di Selat Dinding (Sajak) | 詩歌選
- 2017** 《祖母的詩謠之書》*Buku Puisi Nenda (Cerita)* | 童書繪本
Kisah Si Anak Rusa (Cerita) | 童書繪本
Gunung Tempurung (Sajak) | 詩歌選
Bahasa Jiwa (Sajak) | 詩歌選
Menderas Sampai Siak (Sajak) | 詩歌選
Sastera Melayu Islam | 詩歌選
Bianglala Melukis Syurga | 詩歌選

諾拉茲瑪阿布巴卡 詩選

Selected Poems by
Norazimah Abu Bakar

沒有你

沒有你
黑夜的花瓣終將墜落
迅速地一片接著一片
沒有你
天上的星星終將褪色
星之閃爍因穿過陰霾夜色而黯淡
沒有你 我的愛人
愛的蓓蕾終將凋零
於黎明蒞臨之前
在夜露中枯萎
精神必定死去，生命失去軸心。

2014 年 12 月
烏魯近打，怡保

區秀詒 / 譯

TANPAMU

Tanpamu
kelopak malam akan gugur
pantas satu demi satu
tanpamu
bintang-bintang langit akan pudar
kerdipannya dek lintasan mendung malam
tanpamu kekasih
kuntum kasih sayang akan layu
sebelum menjelang subuh
kering dalam titisan embun malam
jiwa pasti mati, hidup tiada berpaksi.

*Norazimah Abu Bakar
Disember 2014
Ulu Kinta, Ipoh*

WITHOUT YOU

Without you
petals of the night will fall
briskly one after another
without you
stars in the sky will fade
as if fluttering in a cloudy night trail
without you sweetheart
love buds will wither
before dawn
torrid in the night dew drops
the soul is bound to perish, living without an anchor

Norazimah Abu Bakar

December 2014

Ulu Kinta, Ipoh

聽

區秀詒 / 譯

聽我生命在嘆息
胸口急速的心跳
如迸裂的洶湧海浪

聽我綿連的心跳
靈魂的嘆息、心的顏色
如傾瀉大雨淹沒整片海洋

聽我靈魂在慨嘆
風的哭泣、暴雨的嚎叫
因相思之苦而粉碎
生命的苦痛正等待著你親愛的

Norazimah Abu Bakar

2012 年 4 月 28 日

汶萊 Matadoe 咖啡廳

DENGARKAN

Dengarkan desah hidupku
degup jantung kencang di dada
membelah ganas ombak laut

dengarkan runtun kalbuku
keluh jiwa rona di jantung
menyimbah hujan karam selautan

dengarkan keluh jiwaku
tangisan angin melolong ribut
luluh menanggung rindu
derita hayat menantimu kasih.

*Norazimah Abu Bakar
28 April 2012
Matadoe Café, Brunei Darulsalam*

LISTEN

Listen to the sound of my life
Heart palpitating in the chest
furiously splitting waves in the sea

listen to my cascading heart
laments the tinted soul
spattering rain drowns an ocean

listen to my lamenting soul
the cries of the wind wailed into a storm
pulverized by the burden of yearning pain
an enduring life awaits you, my love

*Norazimah Abu Bakar
28 April 2012
Matadoe Café, Brunei Darulsalam*

誰予理會

癒合心的傷口
渡過生命
找尋鬱積的愛
背負滿載的思念
勾畫心的悲傷
無人理會

Norazimah Abu Bakar

2013 年 8 月 13 日

MFDM 控股公司

區秀詒 / 譯

SIAPAKAH YANG PEDULI

Membebat luka hati
mengharung hidup hayat
mencari kasih terbuka
mengandung sarat rindu
melakar pilu hati
tiada siapapun peduli.

Norazimah Abu Bakar

13 Ogos 2013

MFDM Holdings

WHO CARES

Dressing wounded heart
traversing living life
looking for suppressed love
lugging loaded longing
tracing sorrowful heart
no one cares.

*Norazimah Abu Bakar
13 August 2013
MFDM Holdings*

等

區秀詒 / 譯

我忠於愛情
至今仍在等待
我很確定你將依約出現

我在心蹦跳的那一刻知道了我對你的留念
你的嘴唇將說出我的名字
於你因思念而靈魂顫抖的時刻
確定我心會憂傷地凝視著遠方尋找你

當時我拖曳著寂寞與失望
你那魅惑的一簇愛的眼淚

我們怨懟的影子雖終將擦肩而過
但那已足以述說著思念
和我們曾經合一的感情

讓他永遠在心深處
雖然死亡即將提出邀約
你說我們的相遇已然註定

我們待會在彼處相聚。

*Norazimah Abu Bakar
2012 年 9 月 29 日
彩虹公寓*

MENUNGGU

Aku tulus dengan cinta
sehingga kini aku masih menunggu
aku pasti kau akan muncul menggotai janji

aku tahu di saat terdetiknya ingatanku padamu
akan tersebut namaku di bibirmu
pada saat jiwamu bergetar mengenangku
pasti renungan pilu hibaku jauh mencarimu

tatkala kuheret rasa sunyi dan kecewa
terpanalah gugus airmata kasihmu

meskipun akan terlintas bayang benci kita
namun itu sudah cukup menyatakan ingatan
dan perasaan kita yang pernah bersatu

biar ianya kekal di lubuk hati
meskipun nanti maut menjemput
katamu pertemuan kita telah ditakdirkan

di sana nanti kita bertemu.

*Norazimah Abu Bakar
September 29, 2012
Pelangi Condo*

WAITING

I am sincerely zealous about my love
till now I await
convinced you will come to fulfil your promise

I know the instance my thoughts strikes of you
your lips will call out my name
the moment your soul shivers and recollects thoughts of me
my pensive gaze will find you

when loneliness and frustration I drag
tears for you my love flow copiously
though the shadow of hate lingers
even that is sufficient to express
thoughts
our feelings have been in union once

let it prevail deep in the heart
albeit it is catastrophic
as you claim our encounter is destined

it is there we shall meet thereafter.

*Norazimah Abu Bakar
September 29, 2012
Pelangi Condo*

女人的眼淚，愛的眼淚

區秀詒 / 譯

清澈的眼淚緩緩滑落
於女人的臉頰
那是映照著上蒼恩賜的愛河
她將不易乾枯
即使乾旱吞噬了世界

宛如同意了大自然的律定
她穿過每一道蜿蜒與急流
從生命的河岸撿拾歡喜與憂愁
然其深處
盛滿了淤泥
佈滿了屍體

以堅忍的力量
她淹沒了大自然的殘餘物
衝到河口準備吞噬
大自然子宮排出的仇恨穢土

有時
那愛河平靜而湛藍
忽而變得湍急而渾濁
那就是女人
以她的眼淚
翻譯愛情。

Norazimah Abu Bakar

1991年1月18日

怡保

AIRMATA PEREMPUAN AIRMATA KASIH

Jernih airmata yang meleleh
di pipi perempuan
adalah cerminan sungai kasih anugerah Ilahi
tak mudah kering dia
walau kemarau memamah dunia

Bagai akur dengan hukum alam
dia redahi setiap liku dan jeram
mengutip suka duka dari tebing hayat
sementara di dasarnya
penuh kelodak
penuh bangkai

dengan daya sabar
dia hanyutkan sisa alam itu
ke muara sedia menelan
puing dendam dari rahim alam

ada waktunya
tenang dan biru sungai kasih itu
bertukar deras hanyut dan keruh
itulah perempuan
menterjemahkan kasihnya
dengan airmata.

Norazimah Abu Bakar

18 Jan 1991

Ipoh

TEARS OF A WOMAN, TEARS OF AFFECTION

Crystal clear tears that cascades
the cheeks of a woman
is a reflection of an affectionate river by divine grace
it isn't simple to dry her
even with a drought corroding the universe

As if abiding the laws of nature
she survives the twists and turns
accumulating ups and downs from the edge of life
meanwhile at the base
abounds silt
brimming with carcasses

with perseverance
she lets adrift the remnants of the universe
towards the creek anticipating to devour
debris of revenge from nature's womb

there is a time
the calm and blue river of love
briskly transforms into turbulence and glum
that's a woman
translating her affection
amidst tears.

*Norazimah Abu Bakar
Beijing Park
1 December 2014*

相思楓葉

羅浩原 / 譯

她坐在庭院長凳上等待
穿著厚夾克挨著寒
弓揚的眉毛、小巧的嘴唇
在天空下凍僵了
將呼吸出的寒煙慵懶地吹送到天空
到濕冷的土地

北京將相思輕點在
四散的乾枯楓葉上以示意
她疲倦踱步搜騰起殘剩的一丁點時光
那搖曳暈人的夢在酣睡中微亮著
等待愛情在歲月摧殘下被粉碎
乾枯的楓樹是殘餘的相思
故意遺留散落在庭院
等待愛情來蹂躪！

北京的公園
2014 年 12 月 1 日

MAPEL RINDU

Di bangku laman dia menunggu
berjaket tebal kedinginan
alis mata lentik bibir munggil
di bawah langit kaku beku
asap nafas lelah terhembus ke langit
tanah basah

Beijing mengamit rindu
atas taburan daunan maple kering
dia melangkah lesu menyelongkar detik tersisa
terbuai mimpi kusam dalam lena
menanti cinta luluh di jamah usia
maple kering adalah sisa rindunya
sengaja dibiarkan berselerak di laman
menunggu cinta datang memijak!

*Norazimah Abu Bakar
Beijing Park
1 Disember 2014*

PINING MAPLE

She awaits on a park bench
wrapped in thick apparels, freezing cold
eyebrows curled, lips in solitary
frozen numbed under the sky
tired mist of breath exhaled into the sky
wet land

Beijing's nudging a longing
on the scattered dry maple leaves
she strides limp ransacking remaining moments
oblivious of a desolate dream in slumber
waiting for love creased with age
dry maple leaves are the remnants of her longings
deliberately left scattered in the garden
waiting for love to come treading!

*Norazimah Abu Bakar
Beijing Park
1 December 2014*

馬航 370 風波

羅浩原 / 譯

向您致敬，戰士
我等重回那遙遠的現場
並肩祈禱相伴遠行
犧牲奉獻的戰士橫渡波浪
衝破洶湧大海
攜著期盼去達成使命
整個靈魂皆陣列著意志
共同祈禱共同祝福
希望能尋獲
為大家寄存一線期盼
我們將希望放在戰士您身上
伴著祈禱送戰士出發
滿懷希望等戰士歸來
待您去解的謎是祂的造化之智
我們滿懷忐忑用一生等待！

2014 年 8 月 4 日

於馬來西亞皇家海軍紅土坎基地

GELOMBANG MH370

Tabik hormat buatmu perwira
kita kembali berjauhan
merendang doa mengiringi pemergiaan
pengorbanan wira mengharungi ombak
menerobos gelora lautan
berbekal rindu menyampaikan pesan
seluruh jiwa menyusun tekad
bersama doa bersama berkat
seandainya bertemu
titipkan rindu buat semua
padamu perwira kami berharap
pergi perwira diiringi doa
pulang perwira penuh harap
misterimu hikmah-Nya
kami menunggu penuh debar sepanjang hayat!

Norazimah Abu Bakar

4 Ogos 2014

TLDM Lumut

FLIGHT MH370

Hats off to you, heroic one
we are again estranged
continuous prayers accompany the departed
the sacrifice of the heroic one weathering waves
breaking through the turbulent ocean
armed with a longing, conveying a message
the entire soul is composed of determination
with prayers and blessings
if by chance you meet
convey our longings for all
our hopes are on you, our heroic one
our hero leaves accompanied with prayers
and returns full of hope
your mystery is His wisdom
we await with quivering hearts for the rest of our lives!

*Norazimah Abu Bakar
4 Aug 2014
Naval Base, Lumut*

呼吸的波濤

羅浩原 / 譯

你呀在海浪上呼吸吐納
在兇猛的波濤上
你呀在羅網中一把揪住
在海浪的泡沫中

你呀與彈塗魚一起跳舞
在沙灘的泥沼中
你呀振翅飛翔，海鷗君
直上高空拂拭雲霧

你何時力倦而返呀
釋放你的疲倦
我是否將撒下生命的網
勾纏住美麗的回憶

美麗的月光在翅膀下
另一側有椰子樹在揮手
喚著傷心的故事
關於海浪
關於波濤
關於夜晚
讓大自然的造化作見證

於馬六甲的丹絨比達拉海灘的 Al-Izhar 清真寺
2015 年 1 月 17 日

NAFAS GELOMBANG

Bernafaslah dikau atas ombak
atas ganas gelombang
berpautlah dikau dalam jaring
dalam buih ombak

Menarilah dikau bersama belacak
di dalam selut pantai
terbanglah kau sang camar
setinggi menyapu awan

Bila lelah pulanglah kau
melepas lelah
akan aku tebarkan jala hayat
menyangkut indah kenangan

Di bawah sayap rembulan indah
di sebalik nyiur nan melambai
mengimbau cerita gundah
tentang ombak
tentang gelombang
tentang malam
pada saksi kejadian alam!

*Norazimah Abu Bakar
Masjid Al-Izhar, Tg Bidara Melaka
17 Jan 2015*

BREATH OF THE WAVES

Breathe thee over the billows
on violent rolling waves
clinging onto the net
in billowy bubbles

Dance thee with the mudskippers
in the beach sludge
fly away o' seagull
as high as the clouds

Return home when you're weary
to release exhaustion
a life net I shall cast
to capture wonderful memories

Under the wings of the beautiful moon
behind the waving palm trees
beckoning depressing stories
about the billows
about the waves
about the night
as nature becomes the witness!

*Norazimah Abu Bakar
Al-Izhar Mosque, Tg Bidara Malacca
17 Jan 2015*

夜之紀年

羅浩原 / 譯

愛不允其生不允其死

夜晚的回憶

很難排開激情的擁抱

身體的摩擦顫動著靈魂

熾熱的靈魂在呼吸之中合而為一

在朗誦經文和贊頌真主之中

在彎腰扶膝和跪地拜倒之間

淚珠與念珠

潸然滴落與捻珠而計

夜是漫漫長日的延長

等待月亮於白晝

太陽於夜晚

祢的奇蹟

數百萬個夜晚中的一個夜晚

所有人都俯首敬拜

偉大的造物者

寰宇皆為祂所有

生也好死也好

祢是唯一

於蘇邦佩買的 At-Taqwa 清真寺

回曆 1434 年齋戒月的第 15 夜

MELARIK MALAM

Cinta tak benarkan untuk hidup ataupun mati

kenangan malam

sukar meleraikan dakapan berahi

geseran tubuh bergetar jiwa

jiwa membara bersatu dalam nafas

dalam wirid dan tahmid

antara rukuk dan sujud

air mata dan tasbih

berderai dan menghitung

malam yang panjang siang berlarutan

menunggu bulan dalam siang

mentari dalam malam

keajaiban-Mu

satu malam dalam berjuta-juta malam

sekalian tunduk menyembah

Maha Pencipta

semesta alam milik-Nya

baik yang hidup maupun mati

Kau Satu Yang Esa.

Norazimah Abu Bakar

Masjid At-Taqwa, Subang Permai

15 Ramadan 1434

CHRONICLES OF THE NIGHT

Love permits neither life nor death

reminiscence of the night

unable to detach a sultry embrace

as the friction of the body vibrates the soul

and smoldering souls unite in one breath

in my prayers

as I bend and kneel down

tears and rosaries

pattered and enumerated

a long lingering night

waiting for the moon during the day

and the sun as the night falls

all Your wonders

a night in millions of nights

one and all bow down to worship

the Divine Creator

Owner of the entire universe

of both the living and the dead

You are the only One.

Norazimah Abu Bakar

15 Ramadhan 1434

At-Taqwa Mosque

你的哭泣，巴勒斯坦

羅浩原 / 譯

血染你的土地，巴勒斯坦

沈重的歷史寫在胸膛上，漫天煙塵

在雲紋上裝飾了一顆顆火花

為了熾熱的報復而燒毀林野

六十四年來串連不斷

你的苦難之深切直達生命之根柢

你的哭聲一路回響直到墳墓

顫抖著忍耐苦難

你的苦難，巴勒斯坦

你悲從中來

你失望透底

母親哀嚎著尋找孩子

太太哭著死去的丈夫

孩子們哭著失蹤的媽媽

死去的爸爸

孩子成了孤兒

失去雙親的兒童成群

你的失望，巴勒斯坦

深切入心

犧牲者們追隨著數千名天使祈禱

為聖潔的戰鬥中的巴勒斯坦陣亡者祈禱

頹圯的石堆裂縫中

填塞著破碎的骸骨與屍體
倒塌的大廈後面
沾滿了黏稠暗紅的血
一路走來
哀嚎和哭泣聲聲相韻

惶恐的眼睛潛伏著、窺伺著
一張張臉孔上的畏懼消退了
一具具軀體願意挺身去
承受穿透胸膛的子彈
縱然陣亡也要成為奮戰者
為聖戰犧牲，為了你，伊斯蘭
為了你，巴勒斯坦

微笑著傷痛呼嚎
預視到並招呼著自己的死期
懼意全消地等待著
為了親愛的加薩這一方水土
為了敬愛的阿拉

於白沙羅的彩虹公寓
2012 年 11 月 12 日

TANGISMU, PALESTINA

Darah di bumimu, Palestina
sejarah sarat tertulis di dada langit debu
menghiasi lakaran awan deraian bunga api
membakar belantara pada dendam membara
64 tahun rentetan berpanjangan
deritamu tersayat hingga ke perdu hayat
tangisanmu bergema hingga ke liang lahad

bergetar menahan derita
deritamu, Palestina
dukamu di kalbu
kecewamu di perdu
raungan ibu mencari anak
ratapan ibu kematian suami
tangisan anak-anak kehilangan ibu
kematian bapa
yatimnya anak
piatunya kanak-kanak

kecewamu, Palestina
tersayat di hati
syahid mengiringi bersama solat ribuan malaikat
berdoa
pada perjuangan kudus Paletina yang gugur

di celah runtuh batu
terselit cebisan bangkai dan mayat
di balik bangunan yang rebah
terpalit darah pekat hitam merah
di sepanjang jalan
berimakan raungan dan tangisan

mata cemas menghendap, mengintai
wajah-wajah ketakutan dalam reda
dengan tubuh-tubuh yang sedia merela
menahan dada ditembusi peluru
biar gugur sebagai pejuang
jihad terkorban demimu Islam
demimu Palestina

melolong kesakitan dalam senyuman
melihat lambaian ajal
ketakutan reda menunggu
demi tanah air Gaza tercinta
demi kasihnya Allah.

*Norazimah Abu Bakar
Pelangi Condo, Damansara
12 November 2012.*

YOUR CRY, PALESTINE

Blood in your earth, Palestine
history is written in the chest of dust skies
decorate the skies of the fireworks
burn the wilderness in a burning revenge
64 year long string
your escaping to the living room
your cry is echoing all the way

vibrating to withstand pain
your despair, Palestine
sadness in your heart
maddening in the bush
mother's cries searches for children
mourning mother of husband death
the cry of children loses mom
father's death
orphans
foundlings children

your beloved, Palestine
slamming in the heart
martyrs accompany the prayers of thousands of
angels praying
in the fallen Palestinian holy struggle

in the cracks of stone ruins
covered with pieces of carcass and corpse
behind the fallen building
red blood red blood splashed
along the way
to hear the roar and cry

anxious eyes settle down, lurk
face of fear in abate
with bodies that are ready to rush
hold the chest penetrated bullet
let's fall as a fighter
jihad, die for Muslim
devoted Palestinian

howl in pain in smile
see the waves of death
fear of abate waiting
for the sake of the beloved Gaza
for the love of God.

*Norazimah Abu Bakar
Pelangi Condo
12 November 2012*

自己的臉

各種顏色
有寂寞
有悲傷
有喜好
有歡愉
有話要講
有哭聲
有抗議
有威嚴
有自我
有眼淚
有沉默
傾注在這畫布上
繪出生活
自己的臉

於蘇邦配買
2013 年 8 月 11 日

羅浩原 / 譯

WAJAH-DIRI

Warna-warna
sepinya
dukanya
sukanya
gembiranya
suaranya
tangisannya
protesnya
maruahnya
egonya
air matanya
diamnya
tercurah di kanvas ini
melukis kehidupan
wajah diri

*Norazimah HJ Abu Bakar
Subang Permai
11 Ogos 2013*

FACE TO FACE

Colors
her loneliness
her sorrow
her adores
her joy
her expression
her cry
her objection
her dignity
her ego
her tears
her silence
poured on this canvas
painting life
face to face.

*Norazimah Abu Bakar
Subang Permai
August 11, 2013*

相思樹般的女人

搜遍夜晚
搜遍北京
搜遍內心

她這女人如相思樹般
為傍晚陰暗的花園平添了顏色
她坐在長凳上等待愛情
在她寫在一片乾枯楓葉上的詩中等待
在中國萬里長城上唱著歌等待
等倦了之後在凍結的昆明湖上跳起舞來
她在僵硬的儒家思想前起誓

她將再度回來尋找
從她憂傷的心那兒再度回來尋找

於北京外國語大學
2014 年 12 月 1 日

羅浩原 / 譯

WANITA AKASIA

Menyelongkar malam
menyelongkar Beijing
menyelongkar hati

Dia wanita yang mewarnai akasia
pada redup petang laman
dia duduk dibangku menunggu cinta
ditulisnya syair pada helaian maple kering
dilagukan atas Tembok Besar China
setelah penat menari diatas Kunming yang beku
berikrarlah dia di hadapan Confisius yang kaku

dia akan kembali pulang menyelongkar
dari hatinya yang walang

*Norazimah Abu Bakar
BFSU Beijing, China
1 Disember 2014.*

LADY OF THE ACACIA

Exploring the night
exploring Beijing
exploring the heart

She is the woman who colors the acacia
on a subdued evening garden
she sits on a bench waiting for love
she writes a poem on a dry maple leaf
sings over the Great Wall of China
fatigued after dancing on the frozen Kunming
she pledges in front of a stiff Confucius

she will be back home to explore
from her own anxious heart

*Norazimah Abu Bakar
BFSU Beijing, China
1 December 2014.*

諾拉茲瑪阿布巴卡的浪漫抒情：
藝術、伊斯蘭信仰
與現代女性情感的動態平衡

Malay Romance and Lyric:
Dynamic Balance between Islam
and Emotions in Modern Women

諾拉茲瑪阿巴巴卡的浪漫抒情： 藝術、伊斯蘭信仰與現代女性情感的動態平衡

文 / 羅浩原

女詩人諾拉茲瑪阿巴巴卡（Norazimah Abu Bakar），1962 年出生於馬來西亞霹靂州（Perak）的首府怡保（Ipoh）。與一般作家的經歷較不相同的是，她 1981 年報考馬來西亞皇家警察，任滿 25 年後於 2006 年退役，期間在瑪拉工藝大學（UiTM）進修，獲大眾傳播與公共關係學士學位，退役後又發揮所學，在企業中擔任客戶關係經理。因此她的寫作生涯起步較晚，1990 年代初期才開始在公餘之暇寫詩。

然而諾拉茲瑪創作甚勤，除投稿報紙雜誌外，她的作品迄今曾入選三十多種文學選集，逐漸在文壇嶄露頭角。2013 年她代表馬來西亞參加在怡保舉辦的第 33 屆世界詩人大會（World Congress of Poets）；2014 年與 2016 年，素負盛名的「馬來西亞翻譯與書籍學院」（ITBM）相繼出版了她的詩集《夜之紀年》（*Melarik Malam*）和《天空、土地與大海》（*Langit, Bumi, & Lautan*）；她更在 2016 年榮獲「國家圖書發展基金會」（Yayasan Pembangunan Buku Negara）所頒之「潛力詩人獎」（*Penerima Anugerah Penyair Berpotensi*），2017 年榮獲「大馬來世界文學協會」（NUMERA）獎勵女性作家之「施麗甘蒂獎」（*Srikandi Award*）。

近年來諾拉茲瑪也主編多本詩選，像是 2016 年為紀念抗共戰爭的國家英雄卡南蘭高（*Kanang anak Langkau, 1945-2013*）而出版的詩選《卡南的血滴》（*Titis Darah Kanang*）、2017 年《靈魂的語言》（*Bahasa Jiwa*）與《朗誦者之聲》（*Suara, Deklamator*）等。她目前在「馬來西亞馬來作家協會聯合會」（GAPENA）擔任秘書，可說是當前馬來西亞相當活躍、具代表性的一位女詩人，不但創作力旺盛、為詩人社群貢獻心力，也備受文壇肯定。我們此次翻譯介紹諾拉茲瑪的作品，並邀請她來臺灣訪問，相信定能促進臺灣讀者對馬來現代詩的理解。

由於臺灣過去較少關注馬來現代詩，所以本文在介紹此次選譯的詩作同時，也會簡短回顧一下馬來現代詩的發展史，以及馬來女性詩人的寫作歷程。希望能透過這樣的比對，來說明諾拉茲瑪作品的特色，並激起臺灣讀者進一步探索馬來詩歌的興趣。

諾拉茲瑪此次為臺灣讀者挑選的十六首詩^{*}，在創作年代上橫跨她早期到近期的作品，在詩的形式上有抒情短詩也有敘事長詩，在詩的內容上更涵蓋愛情、女性心聲、旅遊經驗、時事議題、宗教情懷與歷史反省等多種主題，足以讓讀者在從各種角度認識詩人的精彩面貌，也足見諾拉茲瑪對此次與臺灣交流的用心程度。

從這十二首詩中我們可以觀察出諾拉茲瑪創作上的三個特色：一是承繼了馬來現代詩浪漫抒情、格律自由的傳統；二是蘊含著深刻的伊斯蘭教精神與穆斯林認同；三是表現出現代女性追求自主、渴望愛情的心聲。

首先，在世界文學當中，馬來現代詩的起步其實相對較晚，直到 1934 年穆罕默德·亞辛·瑪阿莫爾（Muhammad Yasin Maamor, 1910-1971）以筆名「貓頭鷹」（Pungguk）在《教師月刊》（*Majalah Guru*）上發表了五首新詩，才開始打破馬來古典詩歌的格律。其中一首名為〈波浪〉（Ombak），是這樣開頭的：「我無意中 / 來到海之濱 / 心潮洶湧低首遐思 / 浪濤擊岸聲隆隆 / 濤聲激起我的悲痛 / 「你呼喊什麼？」我悲傷地問 / 「她在窺視！」濤聲回答。」¹

若將這首詩與諾拉茲瑪的〈呼吸的波濤〉、〈聽〉甚至是〈馬航 370 風波〉相對比，可以看出她承繼了馬來現代詩這種浪漫抒情的傳統。洶湧的大海向來是浪漫派熱愛的主題，諾拉茲瑪在〈呼吸的波濤〉中以撒網漁夫的視角，優美地描述海鷗在驚濤駭浪卻美麗的月夜海濱上下遨翔的情景，巧妙誘使讀者聯想男女戀愛中

* 編註：〈相思〉、〈母親的白髮〉、〈真主的神聖聖虹〉、〈友誼的邊界線〉四首詩為詩人諾拉茲瑪阿巴巴卡增補，全文請見官網 <https://sealiterature.com/>

幽微的進退關係。這種向大自然對話、傾訴的方式，可以說在諾拉茲瑪的詩中隨處可見，有〈聽〉這樣的直白吶喊，也有〈女人的眼淚、愛的眼淚〉中曲折的淚河意象，以及〈相思楓葉〉的滿地北國落葉和〈沒有你〉中的夜露花朵。充分映出英國詩人、翻譯家詹姆斯·柯爾庫普（James Kirkup, 1918-2009）所觀察到的馬來詩歌的普遍特質：

馬來人田園詩意的天性與生活方式、對美麗事物的愛好，有時候對更世故的民族來說或許有些乏味，但他們對熱帶雨林的狂野力量與各種原始的混沌黑暗的崇敬，再加上對這個世界抱持的一種單純的宿命論式的態度，加總起來所形成的心理狀態，甚至比馬來人詩意的本質、優雅的韻律與機智、鮮活、卻時常模稜兩可的語言，更難翻譯傳達給英語民族理解。²

必須承認，我們將諾拉茲瑪的詩翻譯成中文時，往往無法兼顧原文的韻律和節奏。馬來文中簡單用字所產生的強烈情感，常常難以用中文準確表達，只能用上述這種學理的方式向讀者說明。

其次，諾拉茲瑪的作品蘊含著深刻的伊斯蘭教精神與穆斯林的認同，這有時候是和馬來西亞的民族主義、愛國主義連結在一起的。最近過世的馬來文學研究泰斗莫哈末·泰益·奧斯曼（Mohd. Taib Osman, 1934-2017），在追溯現代馬來文學十九世紀的根源時，曾指出馬來亞的作家，尤其是受過宗教教育的知識份子，他們與阿拉伯世界，尤其是土耳其帝國治下的埃及的交流相當密切，往往具有泛伊斯蘭主義的精神。³相較於更關心世俗議題的印尼現代文學，馬來文學中反映出更多對伊斯蘭教傳統、以及如何與西方現代文化相調和的思考，同時，馬來人的民族主義中也具有比印尼更強的穆斯林認同。

諾拉茲瑪在〈你的哭泣，巴勒斯坦〉中很坦白地表現出這種全

球穆斯林社群的一體感，而這並不是個案。例如在 2009 年一本頗具代表性的英譯詩選《馬來西亞詩人的聲音》（*Voices of Malaysian Poets*）當中，就選錄了薩瑪德·薩伊德（A. Samad Said）的〈巴勒斯坦的子女們〉、Muhammad Bukhari Lubis 的〈以色列與阿拉伯民族〉，還有 Samsudin Jaafar 的〈塞拉耶佛的臉〉等關注以色列與巴勒斯坦，以及波士尼亞與塞爾維亞之間的戰爭衝突的詩作。⁴當我們在諾拉茲瑪的詩中讀到「為聖戰犧牲，為了你，伊斯蘭 / 為了你，巴勒斯坦 / 微笑著傷痛呼嚎 / 預視到並招呼著自己的死期 / 懼意全消地等待著 / 為了親愛的加薩這一方水土 / 為了敬愛的阿拉」這樣的詩句時，我們必須體會作者超越自身民族的範疇，對世界各地遭遇戰火或不公正對待的穆斯林同胞，表達感同身受的心情的理由。

〈馬航 370 風波〉則在處理 2014 年 3 月 8 日馬來西亞航空 370 號班機，因不明原因偏離航道墜海失蹤的事件，由於罹難乘客大多是馬來西亞人，形成了舉國哀悼的不幸事件。這首詩便是在歌頌馬來西亞海軍後續搜尋飛機殘骸的努力。我們可以注意諾拉茲瑪如何透過詩的藝術形式，將民族主義、愛國主義與伊斯蘭教信仰緊密結合，並注意她長期擔任警察，以及赴麥加朝聖的虔誠穆斯林等身份，是如何和她的詩人身份與女性身份取得平衡的。

〈夜之紀年〉格外展露出這種信仰、藝術與女性情感間的動態平衡。這首詩表現出敘事者在齋戒月禁食的情況下，虔誠專注的匍匐禱告令肉體與精神體驗到一種堪與男女激情或藝術靈感相比的狂喜。甚至當諾拉茲瑪赴中國進行文化交流活動，寫出〈相思楓葉〉與〈相思樹般的女人〉時，我們也可以觀察到上述這種動態平衡。她試圖將她身為外國人所理解的中國儒家思想等精神文化，與中國女性含蓄內斂、堅持等待的愛情，融入她描摹的華北冬季的林園景致中。在這點上，她運用相同的概念，超越了文化的藩籬，努力達成彼此的理解。

最後，諾拉茲瑪的詩表現出現代女性追求自主、渴望愛情的心聲。回顧馬來現代詩中女性的聲音，我們可以列舉女詩人莎爾米·曼賈（Salmi Manja，本名 Saleha binti Abdul Rashid, b.1937）於1955年在《時代使者》（*Utusan Zaman*）上所發表的代表作〈悲嘆〉（*Keluhan*）：「有時悲泣／有時憤怒／有時空虛／沒完沒了的悲嘆！／為什麼重重障礙／層層桎梏？／這裡有人向你招手／那裡有人向你呼喚／而可憐的我卻被關在／一個充滿封建禮俗的牢籠裡」。

將這首詩與諾拉茲瑪的〈自己的臉〉相比較，可以看到經過六十多年後，馬來西亞當代女性所展現出的自信。值得注意的是，詩中像「抗議」（*protes*）、「自我」（*ego*）等西方現代文化的概念，透過直接向英文借字而進入了馬來文中。然而，現代馬來女性即便可以化妝表現自我，可以勾繪自己未來的生活，這首詩透過一字一行快速堆疊的形式，讓我們感受到一種一觸即發的張力，體會到現代都會女性的彩妝下，仍是悲多喜少。

其實，若深入閱讀諾拉茲瑪的情詩，會在優美的自然意象之下，發現一種非生即死、非常決絕的愛情觀。例如在〈沒有你〉當中，將失去愛人的女性比喻為「沾滿夜露枯死」的花苞，形成了在具滋養效果的露水中死去的巨大反差感。又如在〈等〉這首詩中，敘事的女主角其實已經死了，男主角只能追思哭泣，因此女主角的「等」，是在等待男主角「死亡」後與自己重聚。在〈女人的眼淚、愛的眼淚〉一詩中，則將女性臉龐上的淚痕譬喻為一條河流，正當讀者欣賞著河流優美的意象時，突然驚悚地發現「在其河底／盛滿了淤泥／佈滿了殘骸」。仔細想想這十分合理，因為畢竟是失戀悲傷的淚水，「大自然的慈悲所排出怨恨殘蹟」。這時，看似平凡的兩句，「那愛河平靜而湛藍／忽而變得湍急而渾濁」，就呈現出了女性情緒瞬息萬變的巨大張力。就像〈夜之紀年〉的題詞，「愛不允其生不允其死」；其結尾所言「生也好死也好／祇是唯一」，雖是形容真主，也是形容女性對愛人的執著。

限於篇幅，我們對諾拉茲瑪的詩就暫時討論到此，希望這本多語對照的小小譯本，能將她精湛的作品與馬來西亞的現代詩介紹給更多的讀者。也希望諾拉茲瑪來臺灣訪問，在促進詩歌的理解與交流之餘，也會讓她對臺灣留下美好的印象，期待她日後會寫出關於臺灣的詩。

- 1 王青，《馬來文學》，（北京：外語教學與研究出版社，2004），頁58-59。

Tak disangka-sangka
Bila kusampai di tepi laut,
Hatiku menung menekan dagunya,
Menentang ombak menderu di pantai;
Ombak menyeru sedihku menyahut,
"Apa diseru?" sedih bertanya,
Gelombang menjawab, "la mengintai!"

- 2 Oliver Rice & Abdullah Majid, ed., *Modern Malay Verse: 1946-61*, Kuala Lumpur: Oxford University Press, 1963, p.xiii.

- 3 Mohd. Taib Osman, *An Introduction to the Development of Modern Malay Literature*, Singapore: Eastern University Press, 1961, pp.7-8.

- 4 這本詩選選錄了歷年刊登於《馬來文學》（*Malay Literature*）上的詩作。Azizah Hamzah, *Voices of Malaysian Poets: An Anthology of Malaysian Poetry*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2009, p. 21, 113, 159.

- 5 王青，《馬來文學》，（北京：外語教學與研究出版社，2004），頁121-122。

kadang sedu-sedan
kadang merah menyala
kadang kosong hampa
penuh keluhan!
Mengapa banyak sekatan
mengapa banyak rintangan?
Sana ada tangan melambai
sana ada suara menghimbau
tapi hamba dalam kurungan
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Norazimah Abu Bakar's Romantic Lyricism: Dynamic Equilibrium among Art, Islamic Faith, and Emotions of Modern Women

By LO Hao-Yuan

Born in Ipoh, the capital of Perak in Malaysia in 1962, woman poet Norazimah Abu Bakar's career is different from many writers. She started as a police officer in 1981, and retired in 2006 after 25 years of public service. During those years, she studied mass communication and public relations in Mara University of Technology (Universiti Teknologi MARA). After retirement, she served as customer relationship manager in private companies. She didn't start to write poems until early 1990s.

However, she is a prolific writer from the very beginning. Besides writing for newspapers and magazines, her works have been included into over 30 anthologies of poetry. She gradually gains prominence in Malaysian literary circle. She represented Malaysia to attend the World Congress of Poets in 2013 in Ipoh. In 2014 and 2016, the renowned Malaysian Institute of Translation & Books (ITBM) published her books, *Chronicles of the Night (Melarik Malam)* and *Sky, Land and Sea* (Langit, Bumi, & Lautan), respectively. In 2016, she was awarded Potential Poet Award (Penerima Anugerah Penyair Berpotensi) by the National Book Development Foundation (Yayasan Pembangunan Buku Negara). In 2017, she received Srikandi Award by the literary association Great Malay Nusantara (NUMERA), an award for women writers.

In recent years, she has edited several poetry anthologies, such as *Kanang's Blood Drop (Titis Darah Kanang)* in 2016, in memory of national anti-communist war hero Kanang anak Langkau (1945-2013), as well as *Language of the Soul (Bahasa Jiwa)* and *Voice of the Orator (Suara, Deklamator)*. She is currently a secretary in the National Writers Association of Malaysia (GAPENA). She is a very active and representative contemporary poet in Malaysia. Her contributions to poet communities are also widely recognized. By translating her works and inviting her to Taiwan, it will enhance Taiwanese readers' understanding of Malay modern poetry.

As Taiwan is unfamiliar with Malay modern poetry, this article will introduce Norazimah's works, together with some brief reviews of the history of Malay modern poetry and short discussions of the emergence of modern Malay women poets. These comparisons will highlight some key features in Norazimah's poems, and hopefully will

inspire Taiwanese readers to further explore Malay poetry.

The sixteen poems^{*} here selected by Norazimah for Taiwanese readers span across her earlier works to the recent ones. These poems, from short lyrical poems to long narrative ones, cover topics such as love, voices of women, travel experiences, current issues, religious sentiments, and historical reflections. Therefore, readers can fully explore various aspects of Norazimah's works through this selection. It also shows how devoted she is for this exchange with Taiwan.

These poems present three key features among her works. Firstly, she inherits the romantic lyricism and free-style tradition in modern Malay poetry. Secondly, her Islamic faith and Muslim identity is pervasive in her works. Thirdly, she speaks out a modern woman's longing for independence and love.

First of all, compare to the emergence of modern poetry in other nations, Malay modern poetry started relatively late. In 1934, Muhammad Yasin Maamor (1910-1971) published five poems on *Teacher's Monthly (Majalah Guru)* under his pen name "Owl" (Pungguk). It's the first break from the structure and rhyme scheme of classic Malay poetry. One of the poems "Surge" (Ombak) started as: "Unexpectedly / When I arrived at the seafront, / My heart contemplated, with my chin pressed down, / Against the roaring waves on the beach; / The waves called and my sorrow responded, / 'What's the call for?' sorrow asked, / The wave replied, 'She is peeping!'"

When comparing this poem with "BREATH OF THE WAVES" (NAFAS GELOMBANG), "LISTEN" (DENGARKAN) or "FLIGHT MH370" (GELOMBANG MH370) by Norazimah, she clearly adopts romantic and lyrical traditions in modern Malay poetry. Raging ocean has been a common theme among romanticist poems. In "Breath of the Waves," Norazimah elegantly depicts a seagull flying between furious sea and beautiful moonlight from a fisherman perspective. It implicitly refers to a subtle back-and-forth interaction in love. Her poems are often expressed through or speaking to the nature, such as the honest outcry in "LISTEN," the winding river of tears in "TEARS OF A WOMAN, TEARS OF AFFECTION" (AIRMATA PEREMPUAN AIRMATA KASIH), the falling

^{*} Please read those four poems "PINING," "MOTHER'S GRAY HAIR," "NEON OF ALMIGHTY," "FRATERNITY BORDER" on our official website. <https://sealiterature.com/>

leaves in northern country in "PINING MAPLE" (MAPEL RINDU), and the flower blossoms in night dew in "WITHOUT YOU" (TANPAMU). It echoes with what British poet and translator James Kirkup (1918-2009) describes as common qualities in Malay poetry:

The Malays' inherently poetic and idyllic nature and way of life, their love of pretty things which may sometimes seem insipid to more sophisticated peoples, the sense of respect they have for the wild forces of the tropical jungle and all forms of aboriginal darkness, together with an innocently fatalistic attitude towards the world: all these things contribute to form a state of mind that is even harder to render and make comprehensible to English-speaking people than their essentially poetic, gracefully melodious, witty, vivid and often ambiguous language.²

We have to admit that Chinese translations often cannot keep the original rhymes and rhythms. Strong emotions in simple Malay words aren't often precisely conveyed in Chinese, so we can only explain it in such an academic way to readers.

Secondly, Norazimah's poems are full of Islamic spirits and Muslim identity. It's sometimes even connected to nationalism and patriotism in Malaysia. The renowned Malay literature researcher Mohd. Taib Osman (1934-2017) once studied the origin of modern Malay literature in the 19th Century. He pointed out that Malaya writers, especially intellectuals with religious education backgrounds, had frequent engagements with the Arab world, especially Egypt under Turkish Empire. They often expressed pan-Islamist spirits.³ While modern Indonesian literature pays close attentions to secular issues, Malay literature reflects more about Islamic tradition, and how to coordinate with modern Western cultures. Malay nationalism also includes stronger Muslim identity than Indonesian one.

In "YOUR CRY, PALESTINE" (TANGISMU, PALESTINA), Norazimah faithfully expresses a global solidarity among Muslim communities. It's not an isolated example. In a representative English translated anthology *Voices of Malaysian Poets* in 2009, it included "Sons and

Daughters of Palestine" by A. Samad Said, "Israel and the Arab Nations" by Muhammad Bukhari Lubis, and "The Face of Sarajevo" by Samsudin Jaafar. These poems touched upon issues such as Israel-Palestine conflict and war between Bosnia and Serbia.⁴ When we read lines like "let's fall as a fighter / jihad, die for Muslim / devoted Palestinian / howl in pain in smile / see the waves of death / fear of abate waiting / for the sake of the beloved Gaza / for the love of God" from Norazimah, it is important to understand how the author reaches out beyond her national boundary and sympathizes with all Muslim compatriots for their suffers in wars or injustice.

"FLIGHT MH370" focuses on the missing Malaysia Airline MH370 aircraft on March 8th, 2014. As most victims were Malaysians, it became a national tragedy. The poem praises how Malaysian navy is committed to search for aircraft remains. It should be noted how Norazimah closely connects nationalism, patriotism and Islam in an artistic way. She also balances among various identities: as a seasoned law enforcer, as a devoted Muslim, as a poet, and as a modern woman.

"CHRONICLES OF THE NIGHT" best demonstrates the dynamic equilibrium among belief, art, and female emotions in Norazimah's poetry. During Ramadan (the ninth month of the Islamic Calendar, observed by Muslims as a month of fasting), the persona in this poem focuses on praying on the ground, and feels a physical and spiritual ecstasy almost parallel to carnal pleasures or artistic inspirations. Similarly, when Norazimah went to China for cultural exchange activities and wrote "PINING MAPLE" and "LADY OF THE ACACIA" (WANITA AKASIA), we can also notice this dynamic balance. As a foreigner, she tried to integrate Confucian thoughts and the reserved yet persistent love of Chinese women into winter garden scenarios she depicted. She used the same artistic concept to cross cultural barriers and achieve mutual understandings.

Lastly, Norazimah's poems express how modern women search for independence and love. Let us look back to one of the first female voices in modern Malay poetry and take Salmi Manja (originally Saleha binti Abdul Rashid, b.1937) for example. In her signature work "Sighs" (Keluhan), published in *Messenger of the Age* (*Utusan Zaman*) in 1955,

she wrote: "sometimes weeping / sometimes red fuming / sometimes void, empty / filled with sighs! / Why there are so many restrictions / why there are so many obstacles? / There is a hand waving / there is a voice calling / but I am imprisoned in the narrow room of oppressing customs".⁵

On the other hand, after six decades, Norazimah's "FACE TO FACE" (WAJAH-DIRI) demonstrates confidence in contemporary Malay women. Noticeably, some modern Western ideas in this poem, such as "protest" and "ego" are borrowed directly from English. Even though modern Malaysian women can express themselves with cosmetics, and make plans for their own future, the poem still builds up an internal tension by the fast-paced, one word one line format. Between the lines, readers can feel struggles behind colorful cosmetics.

Under beautiful natural images in her love poems, readers can find a very determined attitude toward love. In "WITHOUT YOU," for example, she describes women who lose their lovers as buds that wither in night dew drops. It's a striking contrast between drying to death and nourishing dew. In "WAITING" (MENUNGGU), the female persona is already dead, so her lover can only mourn and weep. Therefore, the female persona is actually "waiting" for him to die for reunion. In "TEARS OF A WOMAN, TEARS OF AFFECTION," tears on a woman's face run like a river. While readers appreciate such an elegant river image, they suddenly discover "meanwhile at the base / abounds silt / brimming with carcasses". It's actually very accurate, as tears, the "debris of revenge from nature's womb," happen after breakup. As a result, the seemingly ordinary lines, "the calm and blue river of love / briskly transforms into turbulence and glum," quite grasp the tension of the swift-changing emotions of women. As we can see in the epigraph of "CHRONICLES OF THE NIGHT": "Love permits neither life nor death," as well as its last line: "Owner of the entire universe / of both the living and the dead / You are the only One," it's about God, but also about women's persistence to their lovers.

We can spend days and nights discussing about every aspect in Norazimah's poems, but pages are limited. We hope this multilingual

translation will introduce her brilliant works and modern poetry in Malaysia to more readers. We also hope during her visit in Taiwan, besides facilitating the understanding of poetry, she will have good impressions, so she may write poems about Taiwan in future.

Translated by Leonard CHIEN

1 Wang, Qing, *Ma Lai Wen Xue* (Malay Literature), Beijing: Wai Yu Jiao Xue Yu Yan Jiu Chu Ban She, 2004, pp. 58-59.

Tak disangka-sangka / Bila kusampai di tepi laut, / Hatiku menung menekan dagunya, / Menentang ombak menderu di pantai; / Ombak menyeru sedihku menyahut, / "Apa diseru?" sedih bertanya, / Gelombang menjawab, "la mengintai!"

2 Oliver Rice & Abdullah Majid, ed., *Modern Malay Verse: 1946-61*, Kuala Lumpur: Oxford University Press, 1963, p.xiii.

3 Mohd. Taib Osman, *An Introduction to the Development of Modern Malay Literature*, Singapore: Eastern University Press, 1961, pp.7-8.

4 Azizah Hamzah, *Voices of Malaysian Poets: An Anthology of Malaysian Poetry*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2009, p. 21, 113, 159.

5 Wang, Qing, *Ma Lai Wen Xue* (Malay Literature), pp. 121-122.

"kadang sedu-sedan / kadang merah menyala / kadang kosong hampa / penuh keluhan! / Mengapa banyak sekatan / mengapa banyak rintangan? / Sana ada tangan melambai / sana ada suara menghimbau / tapi hamba dalam kurungan / kamar sempit beradat larangan."

為何寫詩？

Why Do I Write Poetry?

為何寫詩？

文 / 諾拉茲瑪阿布巴卡

“BISMILLAHIRRAHMANIRRAHIM”
In the name of God, the Most Gracious, the Most Merciful
This is me
born as a woman
to be a teenager
being adopted as a wife,
entrusted to being a mother
crowned as a single mother
and was narrated a woman's life.
This is me
devoting life to live and living
with love, my life because of you, Allah.

James Reeves 曾撰文提到，詩歌是豐富且迷人的語言表達途徑；Sumardi 認為詩歌是文學鉅作，運用精鍊、簡潔、富有韻律的語彙，音韻立體，且文字選擇富含想像力。Thomas Carlyle 相信詩歌透過音樂形式傳達心意；Pradopo 主張詩歌是記錄與詮釋人類經驗的重要管道，並且建構出最有效的形式。Herbert Spencer 在考量美感後，認為詩歌是閱讀情感想法的方式；Dunton 曾提到，詩歌如同音樂，透過語言及韻律，以具體及藝術方式傳達思想。這些詩人都各自對詩歌提出不同定義。

在上天的恩澤之下，我將每天所見與經歷的情緒與事件寄於詩歌，我筆下的有些詩歌符合上述的定義，因此我從自己出版的兩本詩集《夜之紀年》及《天空、土地與大海》（均由 ITBM / PENA 發行）裡，挑選了幾首詩作。

我選擇的第一首詩名為〈沒有你〉，描寫心靈感到困惑之時，若你在夜裡無人陪伴，會感到人生失去意義，這些感受會幻化為沉靜的詩作：「沒有你 我的愛人 / 愛的蓓蕾終將凋零 / 於黎明蒞臨之前」

延伸至〈聽〉的第二段裡，希望讀者自行傾聽與感受，孤寂多麼令人折磨。「聽我靈魂在慨嘆／風的哭泣暴雨的嚎叫／因承受著思念而粉碎／生命的苦痛正等著你親愛的」

任何人若曾有此體驗或感受，很容易會受這首詩裡的對句吸引，也將體會到在年華老去、等候真愛時的孤寂感，我的筆觸寫下個人感想，也描繪他人經歷。

他人會在乎嗎？唯有曾感受或體驗者，會感知到生命的愛與悲傷，這也正是短詩〈誰予理會〉的主旨，肩負的重擔遠大於你我所見，這首詩靈感來自叫賣餅乾的老婦，我試圖刻畫因為子女、丈夫或親人而困苦的生活。「找尋鬱積的愛／背負滿載的思念」她年邁的臉龐彷彿在為靈魂吶喊，卻沒有人在乎，我以寫作者身分觀察，再融入詩作中。

這些詩作生成並非由我設計，當有人問及如何找到寫這首詩的靈感，我才注意到結構如同一則故事，〈等〉這首詩敘述人們堅定地等待，不論他們究竟在等待什麼。等待虐人，哀傷、苦痛與淚水也伴隨而至。

「當時我拖曳著寂寞與失望／你那魅惑的一簇愛的眼淚／我們怨懣的影子雖終將擦肩而過／但那已足以述說著思念／和我們曾經合一的感情」。每個人都能各自感受，有些想望並非驟然湧現，唯有對方同感時才浮現，不論你我好惡，關於愛恨的陰影總會飄過眼前，令人心煩意亂。

我代表多數女性發聲，寫下女性的感受、女性的心聲、女性的眼淚，都常源於最深層的感受，上天所造的泉源令女性變得軟弱，女性的淚水訴說了一切，若出現在沙漠中，即使是沙漠也將沉淪

在淚水裡，這正是下一首詩〈女人的眼淚，愛的眼淚〉寫下的內容：「宛如同意了大自然的律定／她穿過每一道蜿蜒與急流／從生命的河岸撿拾歡喜與憂愁／然其深處／盛滿了淤泥／佈滿了屍體」。眼淚代表著女性的力量，是上蒼賦予女性的優勢，眼淚可能含有劇毒，也可能危及生命，不論淚水背後有何故事，唯有女性明白其中意義，相較於從對話說出故事，我覺得漫寫更能傳達感受，我希望表達女性的幸福並非來自某個愉悅或苦痛的時間點，一切都來自於愛。

我先前造訪北京時，寫下了〈相思楓葉〉一詩，我坐在北京的公園裡美麗花園的長椅上，內在感受美好源於對他人的想望，我一開始寫道：「她坐在庭院長凳上等待／穿著厚夾克挨著寒／弓揚的眉毛、小巧的嘴唇／在天空下凍僵了／將呼吸出的寒煙慵懶地吹送到天空／到濕冷的土地」

我想寫作的想法並不明確，也和多數作家的思維模式不同，我創作詩歌的想法與靈感通常在開車時浮現，或發生在令我感動的時刻，我隨身攜帶紙筆、小筆記本或手機，不論身在何處，都能立即記錄各種念頭，這些因為環境而產生的靈感，通常不會在獨處時出現。

在2014年3月8日馬來西亞時間凌晨二點四十一分，馬來西亞航空MH370失蹤震驚全國，無論外界如何推測，連全知的上天至今也未給予解答，我們只能繼續祈禱，乞求上天在祂廣闊的大地上，能讓班機於某處現身，讓謎團有天得以揭開。「待您去解的謎是祂的造化之智／我們滿懷忐忑用一生等待！」

馬航失蹤事件激發國內外人道反應，人們以各種表達方式展現共鳴，寫作亦不例外，詩歌正是其中一種表達人性感受的途徑，我

也在此精神下，寫出〈馬航 370 風波〉，這首詩是為展現對事件的同情，也等待與希望上天的奇蹟。

如塞繆爾·泰勒·柯勒律治（Samuel Taylor Coleridge）所言，最好的文字存在於最好的文句中，美麗月亮羽翼下的文句、搖曳棕櫚樹背後的文句，不僅描述環境，亦刻畫人類的命運。

下首詩作名為〈呼吸的波濤〉，記錄自然與我的感受，詩歌是能夠淬煉人類心智與道德的另一種方式，Djazlam Zainal 在評論我的〈夜之紀年〉詩作時寫道，「詩作內含各種複數價值，其中包括好壞價值、光與暗、輕與重、善與惡、傳播與否，而我偏好形貌的質地，在簡單的詩歌之中，人仍能獲得智慧」。

因為身邊週遭的事件，讓人性議題更貼近作者，作者的靈魂細緻，各種事件只要觸動感受，都會牽動作者的情緒，戰爭、死亡、失落都是全球議題，寫作者社群只能透過詩歌語言表達，而我在〈你的哭泣，巴勒斯坦〉這首歌之中試圖呈現生命的苦痛與磨難：「微笑著傷痛呼嚎／預視到並招呼著自己的死期／懼意全消地等待著／為了親愛的加薩這一方水土／為了敬愛的阿拉」。身為作者，我很幸運能夠印刷出版詩作，也有機會在台上觸動心跳，我常在馬來西亞各處演講，也為弱勢族群募集捐款，萬讚歸主。

「有沉默／傾注在這畫布上／繪出生活／自己的臉」，讀者在〈自己的臉〉之中，能夠讀到我的心靈，我試圖在畫布上運用的色彩和繪畫，也在反思人類生活。

相思樹是種開黃花或白花的樹木，木材可做紙漿，也能做成燃料，我刻意將詩作取名為〈相思樹般的女人〉，反映出女性的偉大，以及永不放棄的女性，我在這首短詩裡描述的愉快女性角色有賴

寂寞與失望的心。「她將再度回來尋找／從她憂傷的心那兒再度回來尋找」，我在寫這首詩時，在平緩舒適的氣氛之中，美麗花朵在結冰的昆明湖旁綻放。

「負荷著相思／重壓在肩頭／是愛累積而來的／是相隔遠地而成的」¹Pundak 在爪哇語裡意指「肩膀」，我在〈相思〉²裡的韻律，希望傳達人們肩膀上的想望，或另有其他詮釋，這首短詩純粹且富有意涵，簡單的詩作更有意境。

我的第一本作品取名為〈夜之紀年〉，涵蓋所有詩作裡含蓄的層面，足以宣告文學作品能透過揭露造物主與自然的存在，幫助大眾瞭解生命價值，以上天為造物主，文學能傳達各種訊息，人類及其文學作品試圖藉由宇宙一切秘密，突顯上天多麼偉大，這正是我希望在這首詩裡訴說的內容。這首詩開頭的文句即傳達這項涵義：「愛不允其生不允其死」，本質上而言，這首詩揭露了內在生活如何能貼近造物主。

對於母親的堅持與犧牲，我以〈母親的白髮〉³這首詩表達感謝與愛，我的母親生活忙碌，領導一家重要的女性組織，也仍要負起身為妻子、母親與祖母的所有責任，這正是女性的善良與偉大，這首詩獻給我的母親 Kelsom Talib，她的料理拉近所有子女的距離。

「這就是我的母親／母親的白髮／是一種慈愛的白色／是一種忠貞的白色／百年後，所愛的父親／會在天堂等待著」

〈真主的神聖寬虹〉⁴這首詩充滿宗教情懷，也表達有關獨處的恩典，我試圖展現自己的心聲，彰顯這些意義匯聚，Rahman Shaari 教授在評論時，認為這首歌涉及上天在世上和宇宙中的存在，關

1 編註：詩原文為「digalas rindu / sarat di pundak / yang dikutip dari kasih / yang jauh tersisih.」

2 編註：〈相思〉一詩為詩人諾拉茲瑪阿布巴卡補充的詩選，全文請見官網。

3 編註：〈母親的白髮〉一詩為詩人諾拉茲瑪阿布巴卡補充的詩選，全文請見官網。

4 編註：〈真主的神聖寬虹〉一詩為詩人諾拉茲瑪阿布巴卡補充的詩選，全文請見官網。

鍵在於參與及存在，每一天，人們都參與彼此的存在，詩人認為當獨處時，人會再次專注於造物主，這也是最後三行的意義：「莊重地講著愛的細語 / 在真主的神聖霓虹下 / 默默祈禱！」

這首詩據稱是為呈現宗教令人著迷，因為個人和普世均具有文學特質，這首詩相當切身，因為其中有其爭議；這首詩也符合普世，因為能代表世界上的其他人。

我以關於友誼的詩作〈友誼的邊界線〉⁵收尾，每位讀者都是我的朋友，能夠感受與探索從這顆心迸發的真心誠意。

「好友，我銘記你的名字 / 在我心中的角落，在此我創作 / 友誼的邊界線我將終身相攜」

希望這些詩作，會令讀者對我的想法和感受產生興趣，在描繪萬物的同時，通常也提醒人類將意識到造物主存在，因此這些詩歌全都具有宗教色彩，

希望各位讀者會喜歡我的詩作。

諾拉茲瑪阿布巴卡
於馬來西亞

錢佳緯 / 譯

5 編註：〈友誼的邊界線〉一詩為詩人諾拉茲瑪阿布巴卡補充的詩選，全文請見官網。

Why Do I Write Poetry?

By Norazimah Abu Bakar

"BISMILLAHIRRAHMANIRRAHIM"
In the name of God, the Most Gracious, the Most Merciful
This is me
born as a woman
to be a teenager
being adopted as a wife,
entrusted to being a mother
crowned as a single mother
and was narrated a woman's life.
This is me
devoting life to live and living
with love, my life because of you, Allah.

James Reeves in his article says poetry is a rich and fascinating language expression. While Sumardi says poetry is a literary masterpiece with compacted, shortened, and rhythmic language with solid sounds and an imaginative word selection. Thomas Carlyle says poetry is a musical expression of mind. Also Pradopo says poetry is an important recording and interpretation of human experience, composed in the most effective form. Herbert Spencer says poetry is a form of pronunciation of emotional ideas considering the beauty effect. Dunton also said poetry was a human thought in a concrete and artistic manner in the language and rhythmic like music. There are so many definitions of poetry from the poets above.

With the natural grace that God gave me to devote everything that is capable of my emotions and events that I see and go through the day. I write down some poems to match what poems mean as it turns out above. Therefore, I chose a few poems from my two books, namely *CHRONICLES OF THE NIGHT* and the *EARTH AND THE OCEAN*, published by ITBM/PENA.

The first poem of my choice is called "WITHOUT YOU" which I wrote when the heart is perplexed. If you are more meaningless without side-by-side at night and feelings will emerge as a silent poem....

*without you sweetheart
love buds will wither
before dawn*

It is like a prolongation with the second verse of the "LISTEN" option

which asks the reader to hear and feel for himself how the affliction of a lonely or lonely one...

*listen to my lamenting soul
the cries of the wind wailed into a storm
pulverized by the burden of yearning pain
an enduring life awaits you, my love*

Those who have experienced and feel will be easily attracted to enjoy this poem's couplet. Will feel the affliction awaits a love not to mention at the end of the age. I write from what I feel and from what they go through.

Do they care? Only those who feel and experience it feel the love and grief of this life. That is what is contained in my short poem "WHO CARES". Shoulder weight carry heavier eyes that look. Actually this poem I inspired from the story of an old woman selling crackers. I try to illustrate her feelings for someone maybe her child or her husband or her siblings who makes her life hard.

*looking for suppressed love
lugging loaded longing*

Her old face is like telling a story from her screaming soul and no one cares. That's from my observation as a writer which I put in my poems.

These poems are made without my design. When I was asked to tell how I worked or inspired this poem, I just noticed that the composition was like a story. So bring to a poem that reveals the loyalty of a person to wait. No matter what or who he's "WAITING" for. Obviously, waiting is a torture. The feeling of torture will come up with sadness and pain and then tears.

*when loneliness and frustration I drag
tears for you my love flow copiously
though the shadow of hate lingers
even that is sufficient to express
thoughts our feelings have been in union once*

Honestly that's every one of us who is a human being to feel. The feeling of longing is not sudden but appears when the other side feels like it too. Regardless of whether we like it or not, in terms of love and hate, that

shadow must have passed through the eyes and disturbed the emotions. I represent the voice of most women about the feelings of women, the hearts of women, the tears of women who are easy to flow from the deepest feelings. The woman speaks as the springs that appear God made the women of the weak. The tears of women tell everything. It appears in the desert, even if the desert will also sink in tears. That is contained in the next poem "TEARS OF A WOMAN, TEARS OF AFFECTION".

*As if abiding the laws of nature
she survives the twists and turns
accumulating ups and downs from the edge of life
meanwhile at the base
abounds silt
brimming with carcasses*

A woman's strength is her tears. That is one of the advantages that God bestows for women. Tears can be poisonous and life-threatening. Whatever the story behind the tears of women only knows its meaning. For me, the feeling is more felt through a doodle than telling a story through conversation. I'm trying to say that the happiness of a woman does not find a dot point even behind the embraced joy and a crushing grief. But everything is born of love.

I wrote "PINING MAPLE" during my visit to Beijing sometimes ago. I'm sitting on one of the benches in the beautiful garden in Beijing Park. My beautiful inner feeling comes with a sense of longing for someone. I started myself with.....

*She awaits on a park bench
wrapped in thick apparels, freezing cold
eyebrows curled, lips in solitary
frozen numbed under the sky
tired mist of breath exhaled into the sky*

The idea for me to write is uncertain and does not follow the flow like most other writers. My ideas and inspirations to write poetry often appear while driving or are in an emotional situation that is touched. By the way, pen, paper or my little notebook and now a mobile phone is always close to me to record the first idea that comes up no matter where I am. The first idea that goes through the realm is a hard-to-find idea when alone.

On March 8th, 2014 at 2.41 am Malaysia time, Malaysia was shocked by the mystery of the 'missing' of Malaysia Airlines Flight MH370. But whatever the assumption, speculation is only Allah SWT alone who is All-Knowing who cannot afford to answer until now. We can only pray and continue praying, begging for God to resurrect the plane anywhere in his vast earth so that his mystery will be solved someday.

*your mystery is His wisdom
we await with quivering hearts for the rest of our lives!*

The mystery of 'losing' MH370 MAS has inspired humanitarian instincts and instincts, not only among the homeland, but also the people of the world. The vibrational sense is born in various forms of expression. It is no exception in the form of writing. In this context, poetry is one of the rides to express and express the sense of humanity. So this is the birth of the "FLIGHT MH370" from my sensual sense of spirit. This poem is worked to express sympathy for the events that are still waiting and hoping for His miracle.

As defined by Coleridge, the best words in the best line. The line under the wings of the beautiful moon, behind the waving palm trees does not only describe the environment but also describes the fate of man.

*Under the wings of the beautiful moon
behind the waving palm trees
beckoning depressing stories
about the billows
about the waves
about the night
as nature becomes the witness!*

So next is, my poem titled "BREATH OF THE WAVES" which I wrote about my feelings and nature. Poetry can be used as an alternative to sharpening the human mind and heart, as well as an alternative to human morality. Djazlam Zainal's, Malaysia's poet commented on my *CHRONICLES OF THE NIGHT*, "in the poem of the poem contained all the plural values. There is a bad value-good, light-dark, light weight, good and bad, communicative or not. But what is preferred is the quality of its shape. In simple poetry man still can get good wisdom".

The issue of humanity draws closer to the author with the events happening around it. The soul of the author is subtle and thin, everything that touches feelings will drag the author's emotions. War, death, loss is a global issue. The writer's community can only express through poetic words. The suffering and misery of life I try to illustrate in these poem.....

*howl in pain in smile
see the waves of death
fear of abate waiting
for the sake of the beloved Gaza
for the love of God.*

As a writer I am very fortunate as well as producing my work on paper as a poet. I was also given the opportunity to break this heartbeat on stage. This is among my talents who is also a Malaysian Orator. I was also involved in collecting donations for the needed bodies. Alhamdulillah.

*her silence
poured on this canvas
painting life
face to face.*

Reading the "FACE TO FACE" will draw readers to my heart and mind. What I try to draw as a painting and the colours on the canvas are a reflection of human life.

Word Acacia, is derived from a kind of yellow or white flowering tree, its wood is made of pulp and useful as fuel. I purposely name "LADY OF THE AKASIA" which reflects the greatness of a living woman or woman who never give up. This simple poem I describe is a jolly female character with lonely and disappointed heart.

*she will be back home to explore
from her own anxious heart*

This poem I wrote when I saw the beautiful flowers blooms beside the Lake Kunming which frozen in a peaceful cozy atmosphere.

*bearing longings
heavily laden on the shoulders
accumulated from love
isolated far off.*

The word 'Pundak' in Javanese should mean shoulder. Through "PINING", the rhyme the message I'm trying to convey is that it takes a lot of longing for someone's shoulders or have other interpretations. This short poem, solid and meaningful. As simple poems are poetic.

The title of my first book *CHRONICLES OF THE NIGHT* explains everything implicit in all my poems. Enough to declare literary work brings people to an understanding of the values of life by engaging readers revealing the existence of this nature with its creators. Literature can communicate all that with God as its creator. Humans with their literary works try to unravel the greatness of His creature through this universe with all the secrets found in it. That's what I'm trying to describe in this poem.

The first interesting word that introduces the whole meaning of this poem is...

Love permits neither life nor death

In essence this poem reveals a thoroughly born inner life that draws closer to the Creator.

The "MOTHER'S GRAY HAIR", this poem is a matter of my love and affection for the sacrifices of my mother who is undivided. My mom is a very busy woman because she is the leader of a prominent women's organization. In her busy mom, she still had to do all her responsibilities as a wife, mother and grandmother. That's the kindness and great of a woman. This poem is dedicated to my mom Kelsom Talib, when we siblings, then the mother's meal will bring us closer.

*that's my mother
mother's grey hair
is the colour of affection
as the colour of loyalty
for centuries of loving dad
waiting in paradise*

"NEON OF ALMIGHTY". This poem is religiously religious and has the privilege of being alone. I try to show the voice of my heart and my mind that signifies convergence of the intended meaning." Prof. Dato' Dr. Rahman Shaari in his comments, considers this poem about the presence of Himself on earth or in the universe. This marker is the 'attendance presence' row. Every day people attend each other's presence. For the poet, when lonely, man will again focus on the Creator. That's what's meant by the last three lines:

*whispering love spoken prudently
under the Divine neon of the Almighty
praying silently!*

The poem is said to illustrate the region of having a charm because of the literary nature of personal and universal. The poem is personal because it is a contentious matter, but the poem is also universal because it represents someone else around the world.

I end up a friendship poem with the title "FRATERNITY BORDER" for all readers who are also my friends to enjoy and explore the outburst of sincerity and honesty with this heart....

*My friend, I carved your name
in the corner of my heart where I created
the fraternity border I carry along till death*

I hope to read my poems to bring readers interested in my heart and mind. Things that are depicted are often accompanied by a warning that humans will acknowledge the reality of the Creator. Thus, all these poems can be said to be colored by the religious atmosphere. I'm always in my pronunciation because I do not want to lie to anyone, as well as I'm not even willing to be denied. It is the core of the work that dominates the various poems of this theme.

To readers, enjoy my work.
Lots of Love,

Norazimah Abu Bakar
Malaysia

Please read those four poems "PINING", "MOTHER'S GRAY HAIR", "NEON OF ALMIGHTY", "FRATERNITY BORDER" on our official website. <https://sealiterature.com/>

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LO Hao-yuan was born in Taiwan in 1977. He holds a MFA in Writing from the School of the Art Institute of Chicago. He has published two books of poetry in Taiwan and his poems have been selected for inclusion in The Best Taiwanese Poetry in 2005 and 2007. As a freelance writer and translator, he frequently contributes poems and articles to newspapers and magazines.

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臺灣大學人類學系畢業，藝術管理工作。不定期為中、港、台藝文雜誌與媒體採訪撰稿，亦協力擔任台灣國際性影展翻譯及口譯、各類藝文活動策劃，譯有《給囊中羞澀收藏家的購買指南》。持續以人類學式的潛行，參與觀察當代影像及視覺藝術圈。

Emily Shin-Jie LEE (English Editor) graduated from the Department of Anthropology, National Taiwan University. She currently lives in Taipei where she works in Arts Management. She has served as a translator and interpreter for international film festivals in Taiwan as well as a coordinator for various art events. She continues to apply anthropological techniques as a participant observer in the contemporary image and visual arts scene.

赤道二三五・東南亞文學論壇 點讀東南亞文學讀本翻譯計畫 About Project

赤道二三五・東南亞文學論壇

從台灣這座島嶼所在的北緯 23.5 度出發，朝赤道的方向探索，透過文學作品翻譯、邀請東南亞作家來台交流，策劃主題式的推廣活動——「作家指南逐談」、「馬來西亞讀書會」、「移動說書人」、「文學論壇」，作為不同文化間交流的觸媒與場域，在台灣與其他東南亞國家之間建立起相互認識與溝通的橋樑。

Southeast Asian Literature in Taiwan is a literature project starting from 23.5 degrees North latitude where Taiwan is located, and navigates towards the equator. The project includes work translation and direct interaction with Southeast Asian writers in Taiwan through four thematic events: "TALKS", "READING GROUP", "WORKSHOP", and "FORUM". Using these events as catalysts and spaces for cultural interaction, we aspire to build mutual understanding and communication with other Southeast Asian countries.

點讀東南亞文學讀本翻譯計畫

為使「赤道二三五・東南亞文學論壇」的進行能在文本上具備討論的基礎，我們與受邀來台之東南亞作家合作，挑選出其代表作品，邀請譯者翻譯成中文，保留作家創作時所使用的原文，收錄相關文章，編輯、印刷成小冊，方便對東南亞文學感興趣的大眾閱讀、討論。

In order to proceed the "Southeast Asian Literature Forum in Taiwan" from the basis of text, we collaborate with the Southeast Asian writers by selecting and translating their representative works into Chinese. These translated works are made into small booklets with their original version included, allowing easier reading and discussion for those interested in Southeast Asian literature.

01 Prabda Yoon 帕達·雲 | 泰國

02 Carlomar Arcangel Daoana 卡羅瑪·雅康吉·戴歐納 | 菲律賓

03 Bao Ninh 保寧 | 越南

04 Nay Phone Latt 尼朋樂 | 緬甸

05 Norazimah Abu Bakar 諾拉茲瑪阿布巴卡 | 馬來西亞

06 Ayu Utami 亞悠·場塔米 | 印尼

赤道二三五・東南亞文學論壇
Southeast Asian Literature in Taiwan

作家指南逐談 TALKS
馬來西亞讀書會 READING GROUP
移動說書人 WORKSHOP
文學論壇 FORUM

2018/03/02 - 2018/03/06 臺北・臺南・臺中

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有時
那愛河平靜而湛藍
忽而變得湍急而渾濁
那就是女人
以她的眼淚
翻譯愛情

主辦單位  文化部
MINISTRY OF CULTURE, TAIWAN

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